

M. Brien

*Extract from the Minutes of
Consistory, March, 5th. 1818.*

Wm. E. NIXON, Clerk.

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A SELECTION

OF

Sacred Music,

CAREFULLY ARRANGED

AND

DESIGNED FOR THE USE OF THE

REFORMED DUTCH CHURCH,

IN THE

CITY OF NEW-YORK:

AND SUITED TO THE SEVERAL METRES

IN THE

PSALMS AND HYMNS USED IN SAID CHURCH.

By F. D. ALLEN.

New-York:—Printed for the Author, by P. Van Pelt, No. 9 Wall-street, corner of Broad-street.

1818.



PREFATORY REMARKS.

THE great object of Music in divine worship is to quicken the affections, and warm the heart; and thus by allaying the more rugged, and calling into action the more soothing and gentle passions, to prepare the worshipper for engaging with all the energies of his soul, in the high, the holy, the solemn, and the animating service of praise.

When hearing the word of God, the christian places himself like a little child, at the feet of his heavenly father, seeking instruction, and hoping thereby to become wise unto salvation; when engaged in prayer, he often assumes a humbler attitude, and appears a trembling suppliant, before the throne of sovereign mercy: But when his bosom swells with gratitude "to him that sitteth upon the throne," and his tongue speaks aloud the high praises of his great Redeemer; then he rises to a higher station, engages in a more cheering exercise, performs a more exalted service—in which he holds communion with those glorified spirits who sing "the song of Moses and the Lamb." This being the case, it is evident that such tunes should be selected as are calculated to inspire solemnity, and aid devotion.

The musical powers of man, brought into action in this part of worship, demand attention, labour and perseverance for their successful cultivation. Although a capacity for receiving a high degree of pleasure from harmony in music, does exist naturally in the constitution; yet by the power of art, and industry, is that capacity greatly enlarged.

That church music may yet be improved, admits not of a doubt; for sacred and transporting as this part of divine worship is, when rightly performed, we have surely abundant cause of regret, that in so many instances the manner of its performance has a most frigid and grating, instead of animating and soothing effect upon the feelings and affections. Not only are the style and manner of singing reprehensible; but many of the tunes used in our churches at this time, are better adapted to any other place than that in which the Lord has promised to meet with his people. But it is sincerely hoped and be-

lieved that the time is not far distant, when by the exertions of the lovers of sacred song, bad music will be excluded our churches, and such only be used as is calculated to refine and soften the passions, command into awe and reverence the affections, and thus act as a handmaid to true devotion and vital piety.

OF GRACEFUL SINGING.

The best position for singing is undoubtedly that of standing, as it gives the greatest ease and liberty to the voice ; but above all things affectation should be avoided.

In keeping time beware of contracting any awkward method, as it will stamp formality on every note. The least motion of the finger is quite sufficient.

The mouth should be opened freely, but if too wide it will destroy a good tone and prevent expression. But the great difficulty is in keeping the mouth too much shut, which produces a flat drawling tone, and prevents articulation—In fact, the singer should imitate the expression of the orator rather than the drawl of the clown ; for it is in articulation that vocal music has the preference of instrumental—that while the ear is delighted, the mind is informed.

Care should be taken to begin a tune with a proper pitch of the voice that the high notes may be sung with ease, and the low notes without a grumbling tone.

Tunes should be adapted to the words ; if the words be cheerful, let them be sung to a lively tune, if the subject be confession or sorrow, a plaintive air is preferable.

No tune that has a repeat in the middle of a line should be sung to a hymn the words of which would be divided by it ; nor is it sufficient that it goes well to a verse or two ; if it does not suit the whole psalm it should be rejected.*

In fine, to root out bad habits, and attain such as are good, much assiduity is required, and whether it be done by observation or reading, the first attempts should be made in private.

With these remarks, the following selection of tunes are submitted to the

REFORMED DUTCH CHURCH.

F. D. A.

* In this collection there are no repeating or fugue tones, except in the appendix. There are however a very few tunes in this work, which have been admitted on account of their popularity, the composition of which is undoubtedly bad.

MUSICAL TERMS EXPLAINED.

- Accord.* To agree in pitch and tone.
- Adagio.* The slowest, with grace and embellishment.
- Ad Libitum.* At pleasure of the performer.
- Allegro.* Gay, quick,
- Affectuoso.* Tender and affecting, requiring a soft and delicate style of performance.
- Andante.* Implies a time somewhat slow, and a performance distinct and soothing.
- Articulation.* There is no word in the whole vocabulary of music, of more importance than *articulation*. It applies equally to vocal and instrumental performance; to words and to notes; and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.
- Allegretto.* Not so quick as allegro.
- Appoggiatura.* A small note of embellishment.
- Alto.* Counter-tenor part.
- Air.* Generally means what the ear realizes from the melody or harmony. In a special sense it is the subject or leading part.
- Da Capo or D. C.* Close with the first strain.
- Overture.* Is an instrumental strain, which introduces the succeeding strain.
- Quartetto.* Music composed in four parts, in which each part is concertant.
- Solo.* A part composed for a single voice.
- Trio.* A composition for three voices.

*Chromatic.** This scale consists in a succession, or continuation of melody, that proceeds by semi-tones, as well in descending as ascending, which produces a surprising effect in harmony.

The greatest part of these semi-tones, not being in a diatonic form and process, causes at every instant, some discords, which suspend or interrupt a conclusion, without altering the diatonic order, in the other part or parts.

Crescendo. A term signifying that the notes of the passage over which it is placed, is to be gradually swelled.

Duett. A piece of music consisting of two parts.

Diatonic. That species of music in which both tones and semi-tones are used.

Diminuendo. Decreasing or softening the sound.

Fort. Strong and loud.

Fortissimo. Very loud.

Moderato. A movement between andante and allegro.

Oratorio. A collection of sacred vocal pieces composed in a dramatic style.


Orchestra. The place, or band of musical performers.




Piano. Soft.


Quintetto. Music composed in five parts, in which each part is concertant.

* Chromatic is a Greek word, which signifies *colored*. The ancient Greek composers, says Roussou, marked all their chromatic passages with a remarkable color.

A BRIEF INTRODUCTION.

There are seven primitive degrees of sound, which are placed or represented on five lines with their spaces, called a Stave,  These lines and spaces are designated by the first seven letters of the alphabet; A, B, C, D, E, F, G.

Nature has divided voices into at least four kinds, varying in acuteness or gravity. The Treble is the highest, and of consequence will always lead, or be heard above the rest; The Counter is the next lower, The Tenor next, and the Bass the lowest. These are designated by different characters, called Cliffs. The Treble Cliff  is placed on the second line, which is G; The counter Cliff  on the third line, which is C; The Bass Cliff  on the fourth line, which is F. The Cliffs are called by the names of the letters which they represent, and the letters on the other lines and spaces are reckoned from them.

	Bass.	Tenor or Treble.	Counter.	
Space above.	B		G	A
Fifth line.	A		F	G
Fourth space.	G		E	F
Fourth line.	C: F		D	E
Third space.	E		C	D
Third line.	D		B	C
Second space.	C		A	B
Second line.	B		G	A
First space.	A		F	G
First line.	G		E	F
Space below.	F		D	E

The natural place for Mi is in B.

If B, is flat, mi is in E If E, is sharp, mi is in F

If B, and E, are ♭, mi is in . . . A If E, and C, are ♯, mi is in . . . C

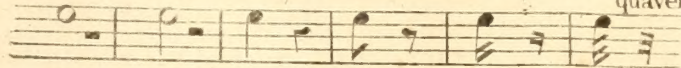
If B, E, and A, are ♭, mi is in . . D If E, C, and G, are ♯, mi is in . . G

If B, E, A, and D, are ♭, mi is in G If E, C, G, and D, are ♯, mi is in D

From mi to fa, and from la to fa, are half tones. Above mi, ascending, is fa, sol, la, fa, sol, la, then come mi descending, la, sol, fa, la, sol, fa, then comes mi again.

Names and proportions of the Notes and Rests


semibreve, minim, crotchet, quaver, semiquaver, demisemi quaver.





One semibreve is equal to two minims, four crotchets, eight quavers, sixteen semiquavers, and 32 demisemi quavers.


Characters


Explained.


A Brace  Shows the number of parts sung together.


Ledger  Are those drawn thro' such notes as ex.


Lines  exceed the compass of the stave.





Single  Divides the notes of a composition into


Bar  equal proportions.



Double Bar  Marks the end of a strain.


The Sharp  Set before a note raises it half a tone.


A Flat  Set before a note sinks it half a tone.


Sharps or Flats placed at the beginning of a tune, affect the letters on which they stand throughout the piece, unless contradicted by a natural,  which replaces them in their original state, for that bar only in which it may occur. But if the natural  is continued thro' a strain, or any number of bars, it takes off the power of the flat  or sharp ; and ought to be performed in its original key. Accidental flats, and sharps, or naturals, when set before notes in the course of a piece, affect every note on that line or space in the bar.


A Slur.  Drawn over or under notes, signifies they are to be sung to one syllable.


A Hold or  Placed over or under a note, shews pause.  it is to be held longer than its usual (time.)


The  Placed over or under three notes, reduces three to two of the same kind.


A Dot.  Being placed after a note, makes it half as long again.


Repeats  Denotes the music to be repeated between where they are placed.



Two strokes with dots,  signify a repetition of words.


Dots before a double bar,  Requires a repetition of the preceding strain.


Dots after a double bar,  Shews the following strain is to be repeated.

Staccato Marks,  Shew that notes placed above or below them are to be sung as distinct and emphatic as possible.

A Direct,  Set at the end of a stave, points to the first note in the next stave.

Figures,   Shows that the note under 1 is to be sung the first time, and that under 2 the second, but if slurred together, both are sung after the repeat.

The Swell  Begins piano, gradually increases to forte, and then diminishes in the same manner.

A Close,  Shows the end of a tune.

Apoggituras.

OF TIME.

There are three kinds of time, viz. Common, Triple, and Compound.

COMMON TIME.

First Mood, C This mood denotes the slowest movement; each bar including one semibreve for its measure or other notes or rests in proportion, with four beats, beating two down and two up, in about four seconds.

Second Mood, C Contains one semibreve in each bar, and four beats, two down and two up, unless the movement be very brisk, then one down and one up is sufficient.

Third Mood, D Contains one semibreve in each bar, and two beats one down and one up.

Fourth Mood, $\frac{2}{4}$ Contains one minim in each bar, and two beats one down and one up.

TRIPLE TIME.

First Mood, $\frac{3}{2}$ Contains three minims in each bar, two beats down and one up.

Second Mood, $\frac{3}{4}$ Contains three crotchets in a bar, two beats down and one up.

Third Mood, $\frac{3}{8}$ Contains three quavers in a bar, two beats down and one up.

COMPOUND TIME.

First Mood, $\frac{6}{4}$ Contains two pointed minims in each bar, with two beats, one down and one up.

Second Mood, $\frac{6}{8}$ Contains two pointed crotchets in each bar, with two beats, one down and one up.

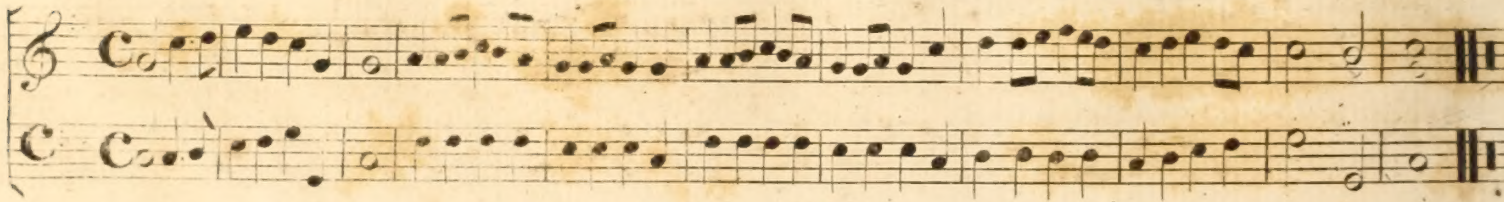
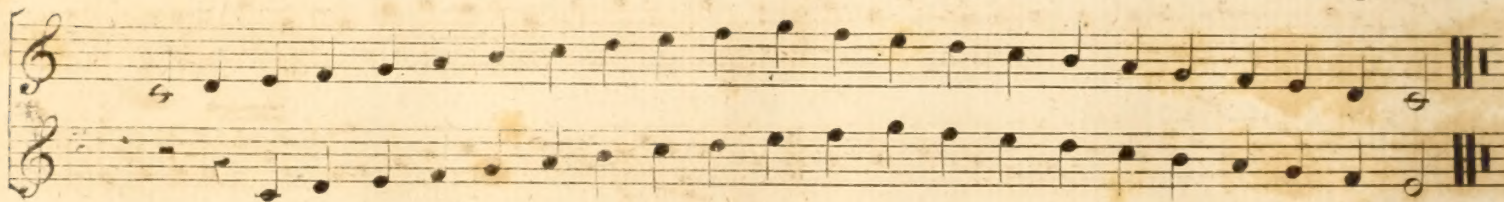
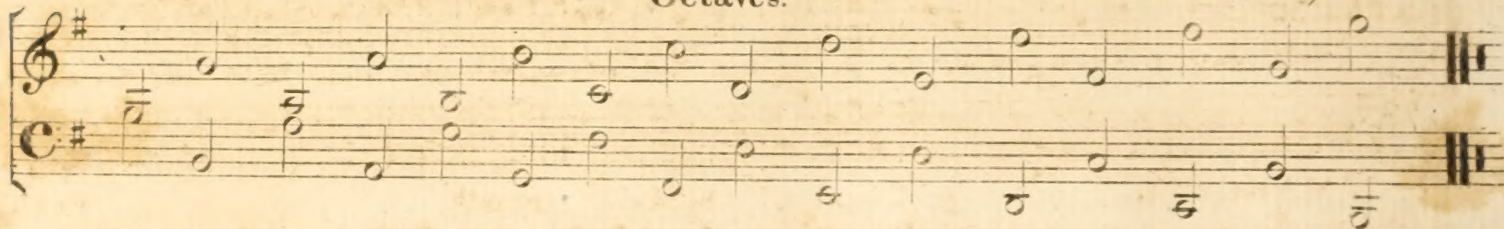
N. B. The hand falls at the beginning of every bar, in all kinds of time.

EIGHT NOTES.





Octaves.



Alto

SHIRLAND

S.M.

Ps 17th

STANLEY.

9

Tenor

Air Moderato

Bass

I shall behold the face Of my for-giv-ing God And stand complete in righteous-ness Washd in my Saviours blood

MARGATE.

S.M.

Ps 19th

T. CLARK

Air Cheerful

Be-hold the lofty sky Declares its ma-ker God And all his star-ry works on high Pro-claim his pow'r a-broad

CAMBERWELL.

S.M.

Ps 19th2^d Part

All

Behold the morning sun Begins his glorious way His beams thro' all the nations run And life and light convey

OLDFORD.

S.M.

Ps 19th8th Ver.

While with my heart and tongue I spread thy praise abroad Accept the worship and the song My Saviour and my God

Air *p*

Ye Western lands rejoice Here he reveals his word We are not left to nature's voice To bid us know the

f

Lord His statutes and commands Are set before our eyes He puts his gospel in our hands Where our salvation lies

PECKHAM. # S.M. Ps 48th 2^d Part

With joy thy people stand On Zion's chosen hill Proclaim the wonders of thy hand And counsels of thy will

Air

Ho-san-na to the King Of Da-vid's roy-al blood Bless him ye saints he comest to us Sal-va-tion from your God

NEWTOWN

S. M.

ps 95th

I. SMITH.

Air

Come out this wise abroad And hymns of glory sing Je-ho-vah is the so-ver-ign God The u-ni-ver-sal King

LISBON.

#

S. M.

P^s 81st

REED 13

Sing to the Lord aloud And make a joyful noise God is our strength our Saviour God Let Israel hear his voice

DOVER.

#

S. M.

P^s 63^d 3^d Part

WILLIAMS

My God permit my tongue This joy to call thee mine And let my early cries prevail To taste thy love divine

Air

TIGRIS.

S. M.

P^{te} 7th

R. TAYLOR.

Air

Then shall our grateful voice Proclaim our guardian God The nations round the earth rejoice And sound y praise abroad

PORTLAND.

S. M.

P^{te} 1st

Air

How will they bear to stand Before that judgment seat Where all the saints at Christ's right hand In full assembly meet

When overwhelmed with grief My heart within me dies Helpless and far from all relief To heaven I lift mine eyes

Air

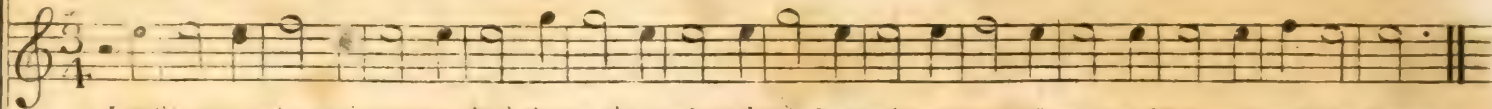
Ye sinners fear the Lord While yet tis call'd to day Soon will the awful voice of death Command your souls away

Air

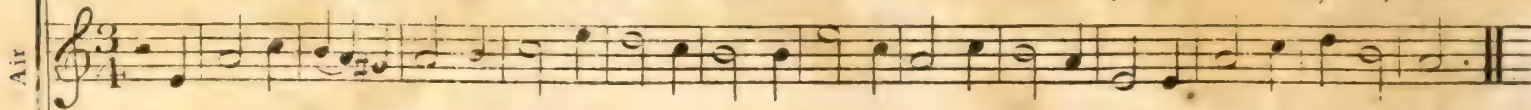
LITTLE MARLBOROUGH.

b

S. M.

ps 55th2^d Ver

Let Sinners take their course And choose the road to death But in the worship of my God I'll spend my daily breath



Air



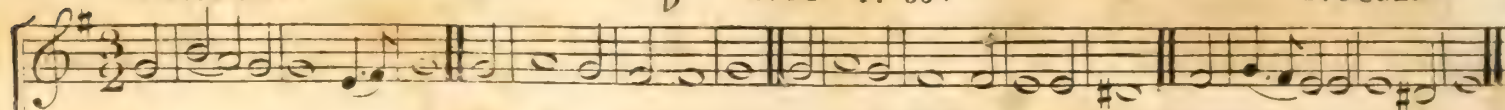
BARTON.

b

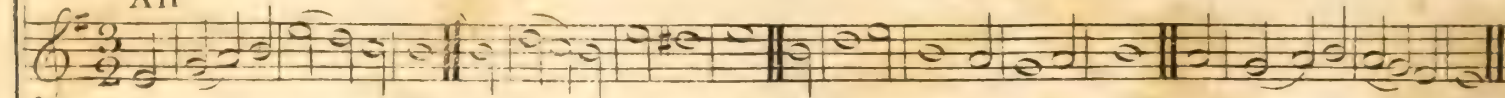
S. M.

ps 36th

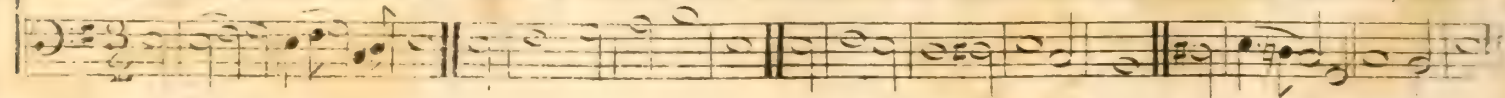
B. CUZENS

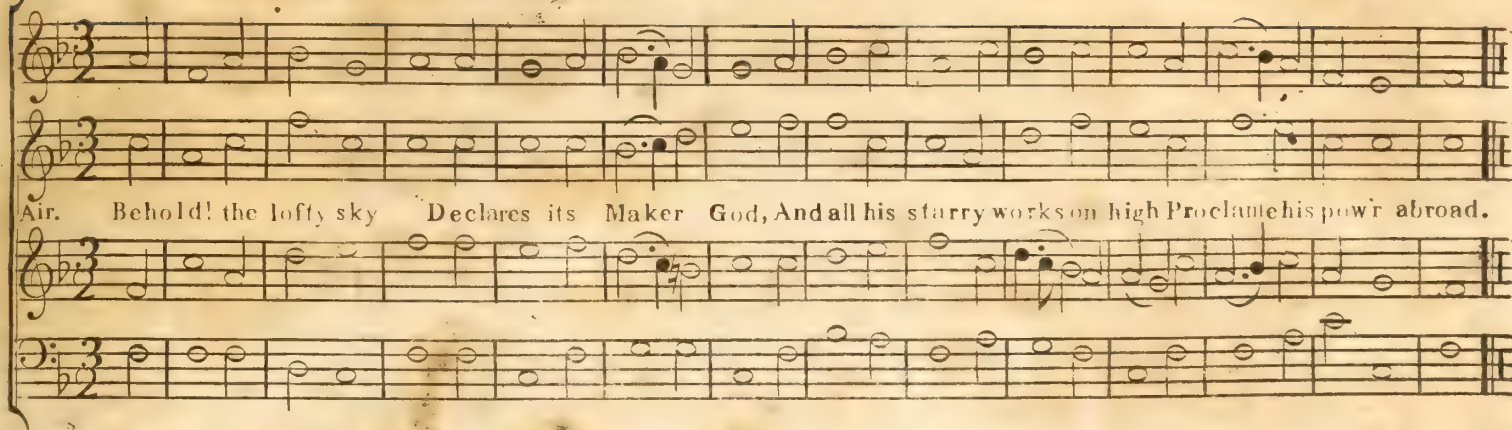


Air



But theres a dreadful God Tho' man renounce his fear His justice hid behind the cloud Shall one great day appear

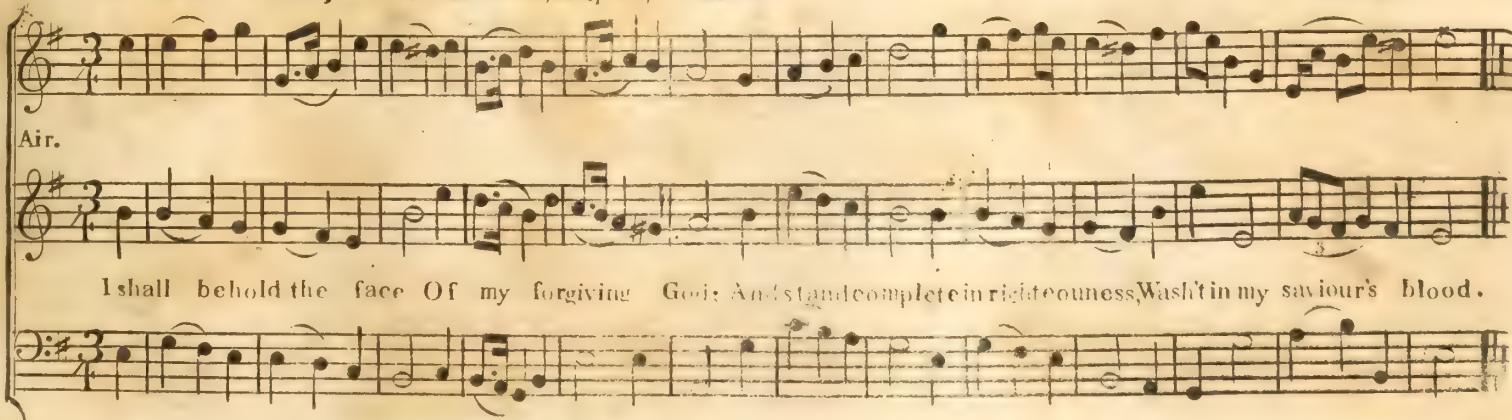




Air. Behold! the lofty sky Declares its Maker God, And all his starry works on high Proclaim his pow'r abroad.

WOTTON, 17th. Psalm, 1st. part, S.M. b

G. Breillat.



Air. I shall behold the face Of my forgiving God: And stand complete in righteousness, Wash't in my saviour's blood.

ARLINGTON. Psalm 71st. C.M.

Air. My saviour, my Almighty Friend When I am in thy praise, Where will the new sing praises, The number of thy

The musical score for 'ARLINGTON' is written in 3/2 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are: 'Air. My saviour, my Almighty Friend When I am in thy praise, Where will the new sing praises, The number of thy'.

CIHNA 90th Psalm 3rd part. C.M.

Swan.

Air. Lord if thy justice grows severe, Thy dreadful wrath exceeds our thoughts And burns beyond our fear.

The musical score for 'CIHNA' is written in 3/2 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are: 'Air. Lord if thy justice grows severe, Thy dreadful wrath exceeds our thoughts And burns beyond our fear.'

With songs and honours sounding loud Address the Lord: The heav'nly host, the clouds, the waters, all the

y. He sends his showers of blessings down To cheer the plains below: He makes them pass the mountains crown, And corn in vallies grow

20 BOUNTY, 23d. Psalm, 2d. part, S.M. #



Air.

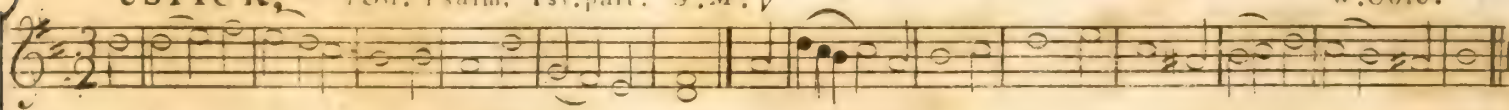


In spite of all my foes Thou dost my table spread; My cup with blessings overflow, And joy exalts my head.



USTICK, 73d. Psalm, 1st. part. S.M. b

W. Cole.



Air.



But I with flowing tears Indulg'd my doubts to rise: Is there a God that sees or hears The things below the skies?



Air. The patient soul, the lowly mind Shall have a larger reward: Let us in sorrow wait, and sing, And trust a faithful Lord.

This musical score is for the hymn 'RESIGNATION' (191st Psalm, C.M.). It features four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The melody is composed of half and whole notes, with some rests. The lyrics are written below the staves.

COVENTRY, 188d. Psalm 1st. part, C.M.

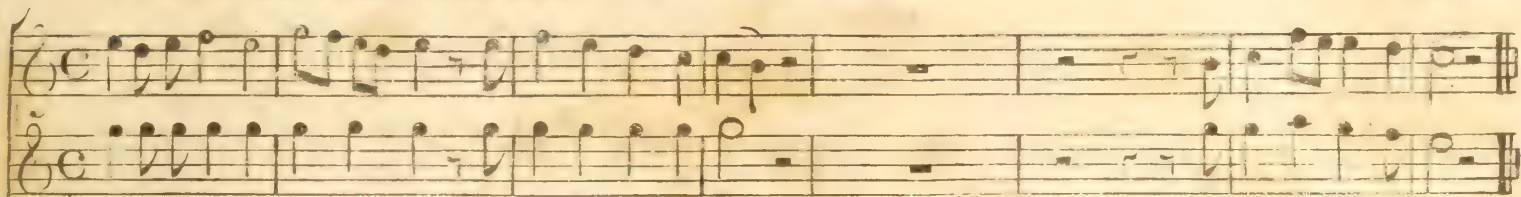
Cuzens.

Air. Lo what an entertaining sight Are brethren that agree; Brethren whose cheerful hearts are in bonds of piety.

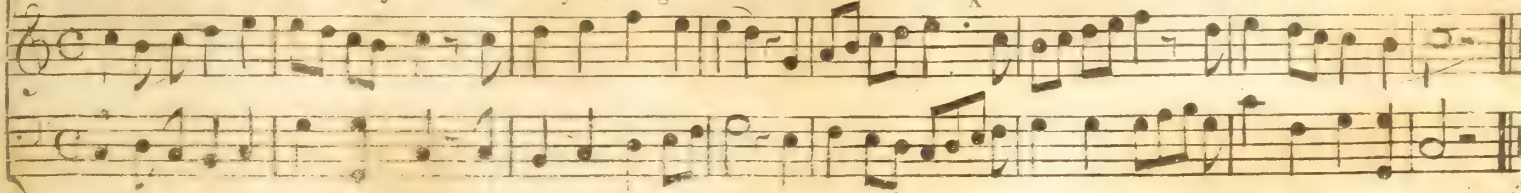
This musical score is for the hymn 'COVENTRY' (188d. Psalm 1st. part, C.M.). It features four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The time signature is 3/2. The melody is composed of half and whole notes, with some rests. The lyrics are written below the staves.

When God reveal'd his love to me, My rapture seem'd a pleasing dream,
As I chang'd my mournful state, The joyfullest I was.

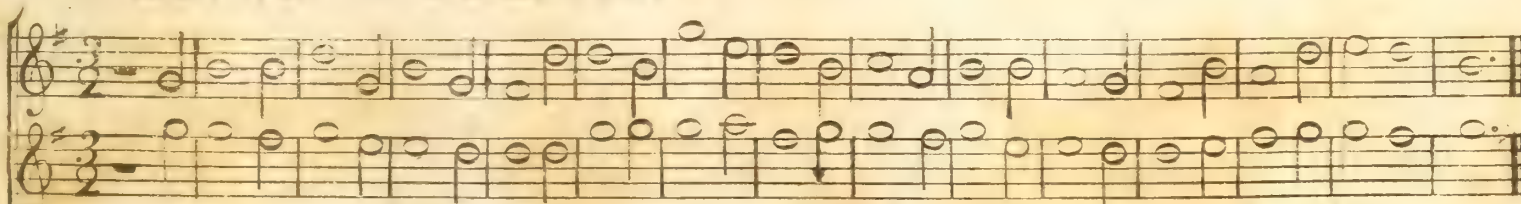
The world beheld the glorious change, My tongue broke out in unknown strain,
And did thy hand confess, And sung surprising grace.



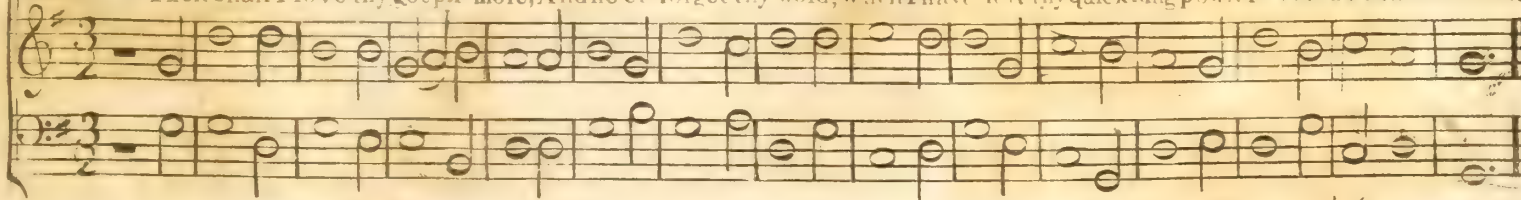
Air. All ye that love the Lord, Join And let your songs be new: Amid the church, ^{with} cheerful voice; His interwoven flow.



MEAR, 119th. Part C.M. #



Air. Then shall I love thy gospel more, And ne'er forget thy word; When I have felt thy quickning power, To draw me nearer to the Lord.



St. 1. O Lord, Almighty Maker, God New Heaven and Earth's great salvation, Times abroad, And makes the nations blest.

BETHLE 105th Psalm In part C.M. #

Leach.

St. 2. Give thanks to God, O ye that love him, And all the world together, Sing to the Lord, O ye that love him, And all the world together.

Air

This is the day the Lord hath made He calls the hours his own Let heav'n rejoice let earth be glad And praise surround the throne

The first system of the musical score for 'Sabbath.— C.M.D.' consists of three staves. The top staff is in G major (one sharp) and 2/4 time, featuring a melody with eighth and sixteenth notes. The middle staff is also in G major and 2/4 time, with a similar melodic line. The bottom staff is in C major (no sharps or flats) and 2/4 time, providing a bass line. The lyrics are written below the middle staff.

And all his wonders tell

To day he rose and left the dead And satan's empire fell To day the saints his triumph spread

The second system continues the musical score. It follows the same three-staff format. The lyrics 'And all his wonders tell' are at the end of the first line, and 'To day he rose and left the dead And satan's empire fell To day the saints his triumph spread' are at the end of the second line.

Air Martins.— C.M.

Ye sons of men a feeble race Exposed to ev'ry snare And try and trust his care

Come make the Lord your dwelling place

The third system is for a new piece, 'Martins.— C.M.'. It also consists of three staves. The top staff is in D major (two sharps) and 3/2 time. The middle staff is in D major and 3/2 time. The bottom staff is in C major and 3/2 time. The lyrics are written below the middle staff.

Air Lord in the morning thou shalt hear To thee lift up mine eye
My voice ascending high To thee will I direct my prayer

Lavington. — C.M.

Hy. 1.

Air No more believers mourn your lot Such joys as earth affords
But since you are the Lord's Resign to them that know him not

Romney. — C.M.

#

Ps. 144.

Shoel. 27

A four-staff musical score for the hymn 'Romney'. The first two staves are instrumental, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The third and fourth staves contain the vocal melody with lyrics. The lyrics are: 'Air For ever blessed be the Lord To arm me for the field My saviour and my shield He sends his spirit with his word'. The music is written in a simple, hymn-like style with many whole and half notes.

Air For ever blessed be the Lord To arm me for the field
My saviour and my shield He sends his spirit with his word

Spring. — C.M.

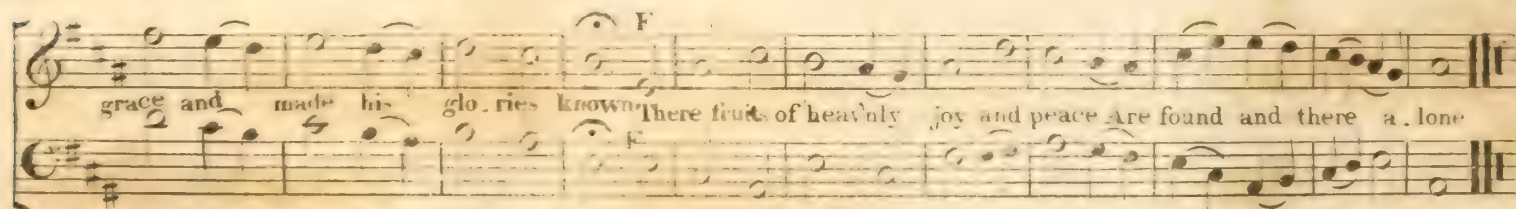
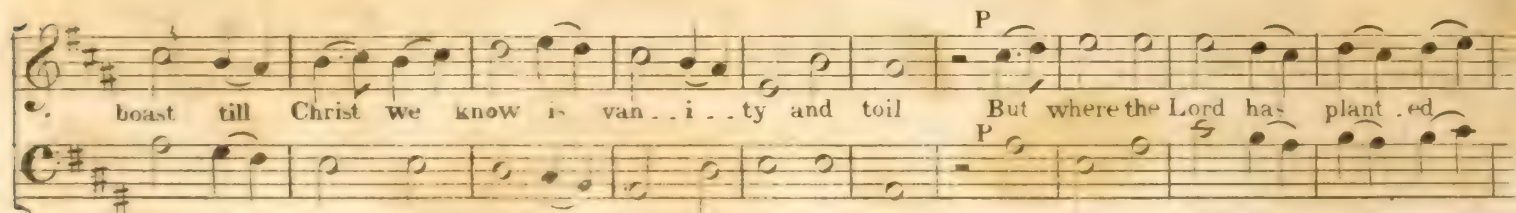
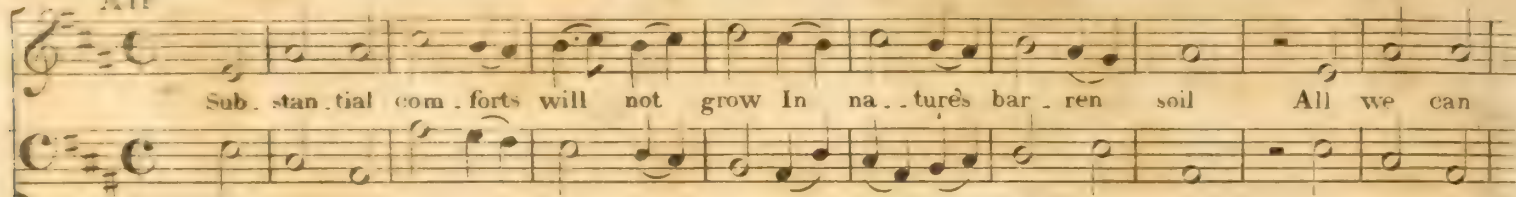
#

Ps. 65.

A four-staff musical score for the hymn 'Spring'. The first two staves are instrumental, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The third and fourth staves contain the vocal melody with lyrics. The lyrics are: 'Air Thy morning light and ev'ning shade Thy flow'rs adorn the spring Successive comforts bring Thy plenteous fruits make harvest glad'. The music is written in a simple, hymn-like style with many whole and half notes.

Air Thy morning light and ev'ning shade Thy flow'rs adorn the spring
Successive comforts bring Thy plenteous fruits make harvest glad

Air



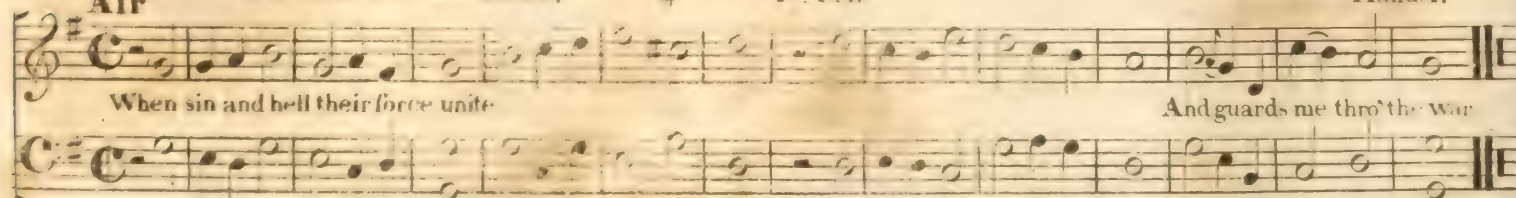
Air

Rochester. — C. M.



Ps. 144.

Handel.



He makes my soul his care Instructs me to the heav'nly fight

INVITATION

56th. Psalm C.M.

b

T.Clark.

29

Air. Ye wretched, hungry, starving poor, Behold a royal feast! Where none can read her bounteous store, For every humble guest.

CROWLE, 34th. Psalm, 4th. part, C.M.

b

Dr. Green.

Air The Lord forever guards the just, His ears attend their cry, When broken spirits dwell in dust, The God of grace is nigh.

BANGOR, 49th Psalm, 2d. part, C.M. b

Over all that so m'd them here!

Air. The East, and day, shall be as even; When shall this hour appear, When shall the just be in ruin

This block contains the musical notation for the second part of the hymn 'BANGOR'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the basso continuo. The music is in common time (C.M.) and features a key signature of one flat (B-flat). The lyrics are written below the staves.

GORGIA, 14th Psalm, 1st. part, C.M. b

H.M.

Air. By nature all are gone astray, Their practice all the same; There's none that fear his Maker's hand. There's none that loves his name.

This block contains the musical notation for the first part of the hymn 'GORGIA'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the basso continuo. The music is in common time (C.M.) and features a key signature of one flat (B-flat). The lyrics are written below the staves.

Air. *Andante*
 The Lord is good, and his mercy is great, as the heavens are high, and the earth is broad, as the waters cover the land, and the Lord is good, and his mercy is great, as the heavens are high, and the earth is broad, as the waters cover the land.

This musical score is for the first part of the 14th Psalm, 'LEBANON'. It is in common time (C.M.) and has a key signature of one flat (B-flat). The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The tempo is marked 'Air. Andante'. The lyrics are: 'The Lord is good, and his mercy is great, as the heavens are high, and the earth is broad, as the waters cover the land, and the Lord is good, and his mercy is great, as the heavens are high, and the earth is broad, as the waters cover the land.'

PROTECTION

L.M. b

Andante
 Spare us O Lord aloud we pray Nor let our sun go down at noon Thy years are one eternal day And must thy children die so, (soon)

This musical score is for the hymn 'PROTECTION'. It is in long measure (L.M.) and has a key signature of one flat (B-flat). The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The tempo is marked 'Andante'. The lyrics are: 'Spare us O Lord aloud we pray Nor let our sun go down at noon Thy years are one eternal day And must thy children die so, (soon)'. The score ends with a double bar line.

Air. As our meagre building's top The sorrow tells hurraing; For from the tents of joy and hope I sit and grieve alone.

The musical score consists of four staves. The first two staves are for the vocal part, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a soprano and alto clef. The lyrics are written below the vocal staves.

WINDSOR, 102d. Psalm. 1st. part, C. M. b

Kirby.

Air. Dark dismal thoughts and fading fears dwell in my troubled breast; While sharp reproaches wound my ears, Nor give my spirit rest.

The musical score consists of four staves. The first two staves are for the vocal part, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a soprano and alto clef. The lyrics are written below the vocal staves.

JERUSALEM, 102d. Psalm. 2d. part, C.M. ♯

Job. Turner.

The Lord will be in Jerusalem, And stand in glory there: Nations shall bow before his name And kneel with praise.

SUPPORT, 97th. Psalm, 3d. part, C.M. ♯

E. Blancks.

My heart the steps of piety: And order'd by thy will Tho' they should fall thou wilt raise them. Thy hand supports them still.

DEVIZES, 40th. Psalm. 2d. part, C.M. ♯

Tucker.

Air.
No hand of beasts or birds could wash the conscience clean: The sacrifice which Jesus paid A

OLD HUNDRED, 100th. Psalm, 1st. part, L.M.

M. Luther.

Air. Before Jehovah's awful throne, Ye nations bow with sacred joy: Know that the Lord is God alone: He can create and he destroy.

The musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is simple and hymn-like, with a steady rhythm.

OMEGA 97th. Psalm 1st. part L.M.

W. Beestall.

Air. In robes of Judgment he comes! Shakes the wide earth and cleaves the tombs: The mountains melt the seas retire. Before him burns devouring fire.

The musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is more dramatic than the first hymn, with dynamic markings such as *p* (piano) and *f* (forte) indicating changes in volume. The lyrics are printed below the staves, with some words in italics.

SAINTS-REST, 24th. Psalm, L.M. #

35
Leach.

But there's a brighter world on high, Who shall ascend that blest abode,
Thy palace Lord, above the sky: And dwell secure his Maker God.

NEWRY, 148th. Psalm, 2d. part, L.M. #

Dyers, Col.

And sound it dreadful down to hell.
Air. Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let heav'n begin the solemn word,

VANITY, 89th. Psalm, 2d. part, C.M. ♯

J. Scott.

See the vain race of mortals move Like shadows o'er the plain they race and strive to do us and love; But all things are vain.

The musical score for 'VANITY' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with many whole and half notes.

ALPHA, 33d. Psalm, 1st. part, C.M. ♯

Jn. Smith.

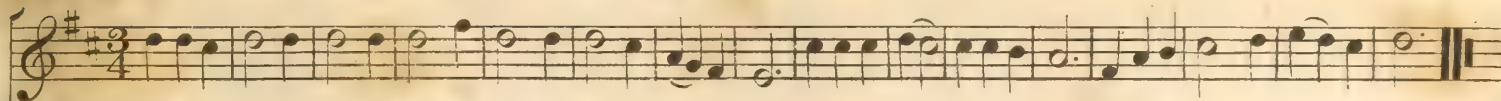
Ye tenants of the spacious earth With him who sits at his stand; He spake, and nature took its birth, And rests on his command.

The musical score for 'ALPHA' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with many whole and half notes.

JUSTICE, 9th. Psalm, 1st. part, C.M. ♯

Air.
Will sin thy majesty and grace; My God prepares his throne To judge the world in righteousness, And make his vengeance known.

The musical score for 'JUSTICE' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with many whole and half notes. The word 'Air.' is written above the first staff.



Air.

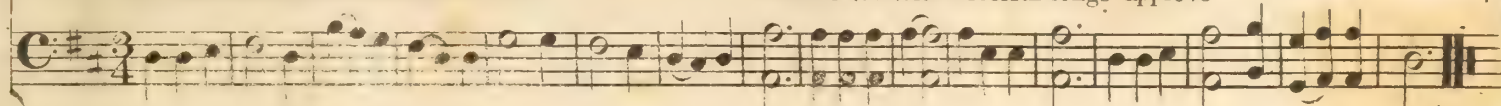
Let ev'ry age his praises spread

The condescension of his love



Let endless honours crown his head

While we with cheerful songs approve



Bath. L. M.

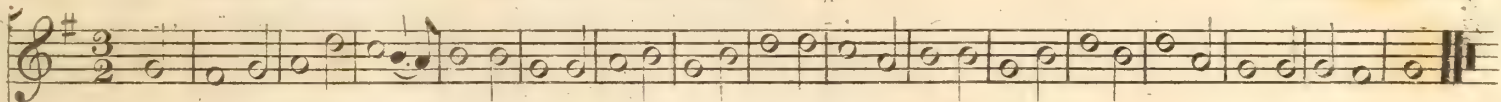
Ps. 46.

4.V.

2.P.

#

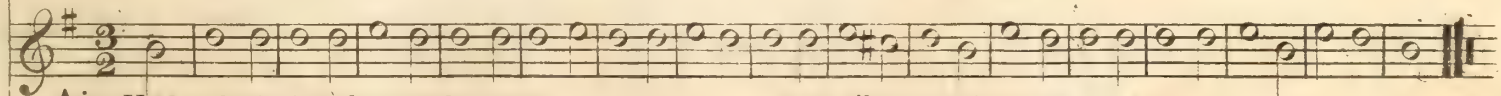
Williams's Coll.



Air.

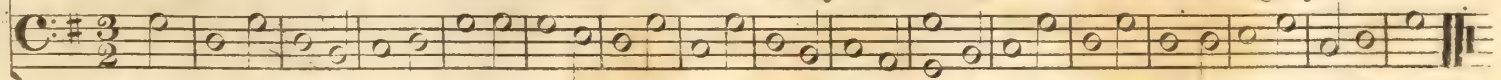
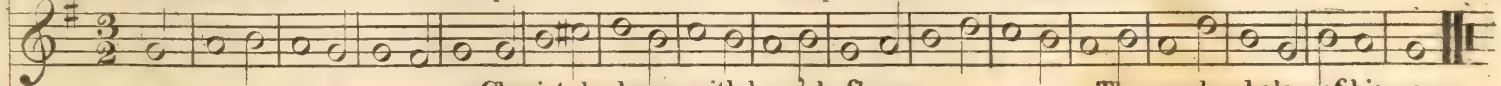
He breaks the bow he cuts the spear

Keep silence all the earth and hear



Chariots he burns with heavenly flame

The sound and glory of his name



Air. Just are thy ways and true thy word Who is a God beside the Lord

Great rock of my secure abode Or where's a refuge like our God

Majesty. L.M. # Ps. 93.

J Smith.

Air. Jehovah reigns he dwells in light The world created by his hands

Girded with majesty and might Still on its first foundations (stands)

Air. The Lord sits sov'reign on the flood But makes his church his blest abode

The thund'rer rears forever king Where we his awful glories sing

This musical score is for a hymn in G major (one sharp) and 3/4 time. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The melody is written in a simple, hymn-like style with many eighth and quarter notes. The lyrics are printed below the staves, with some words appearing on two lines.

Promise. L.M.

Ps. 95. 3.P. #

Grigg.

Air. Come let our souls address the Lord He is our shepherd we the sheep

Who stand our natures with his word His mercy chose his pastures keep

This musical score is for a hymn in G major (one sharp) and common time (C). It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The melody is written in a simple, hymn-like style with many quarter and half notes. The lyrics are printed below the staves, with some words appearing on two lines.

This spacious earth is all the Lords He rais'd the building on the seas (place
And men and worms and beasts and birds And gave it for their dwelling)

Dominion. L.M.

Ps. 72. 2P.

Handel.

Jesus shall reign where'er the sun His kingdom stretch from shore to shore (more
Does his successive journies run Till moons shall wax and wane no)

Truro. L.M.

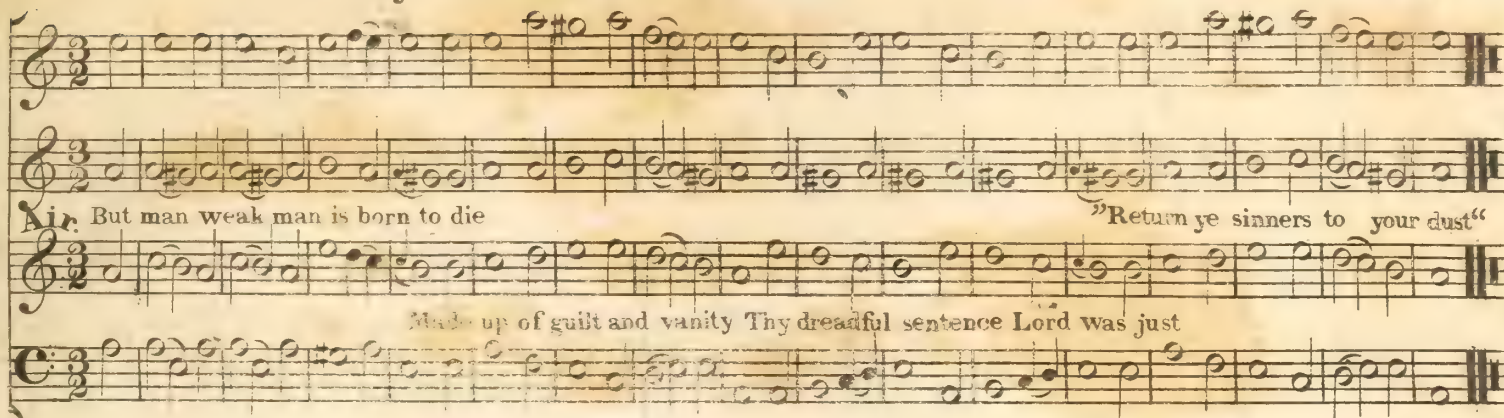
Ps. 87.

Williams's. Coll.

God in his earthly temple lays He likes the tents of Jacob well
Foundations for his heav'nly praise But still in Zion loves to dwell

Mortality. b. L.M. Ps. 90. 3V.

41

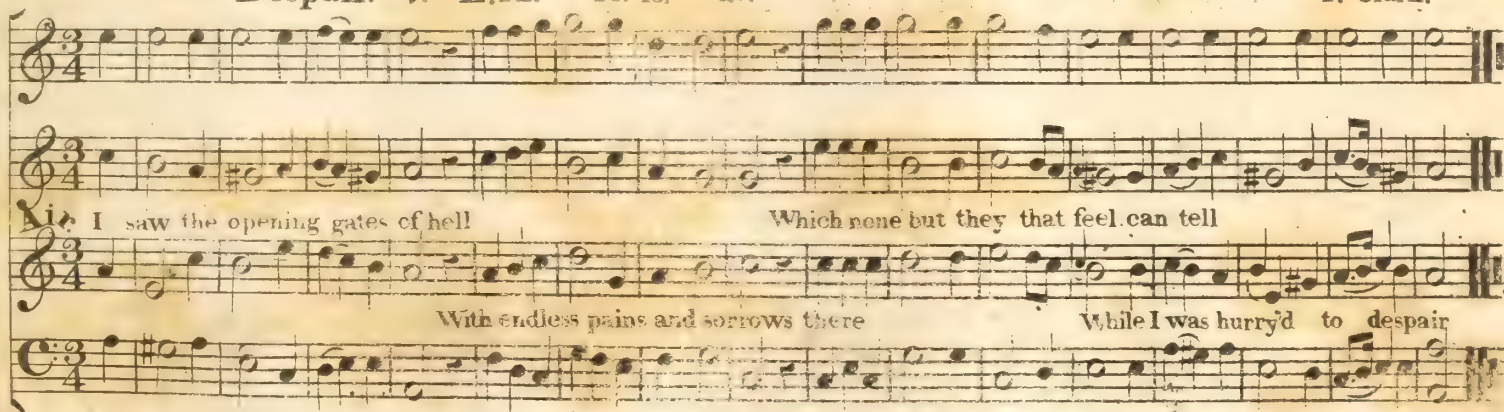


Air. But man weak man is born to die "Return ye sinners to your dust"

Made up of guilt and vanity Thy dreadful sentence Lord was just

Despair. b. L.M. Ps. 18. 3V.

T. Clark.



Air. I saw the opening gates of hell Which none but they that feel can tell

With endless pains and sorrows there While I was hurry'd to despair

Air: O dreadful hour when God draws near His wrath their guilty souls shall tear
And sets their crimes before their eyes And no deliverer dare to rise

Brewer. L. M. Ps. 29. 2V. #.

Dyer: Coll. :

Air: The Lord proclaims his pow'r aloud His voice divides the wat'ry cloud
Upon the ocean and the land And lightnings blaze at his command

Air. My never ceasing songs shall show And make succeeding ages know
The mercies of the Lord How faithful is his word

Praise. L.M. Ps. 136. 2.P. #.

Air. Give to our God immortal praise Give to the Lord of lords renown
Mercy and truth are all his ways The King of kings with glory (crown)

Air. Behold I fall before thy face My only refuge is thy grace The leprosy lies deep with in
No outward forms can make me clean

Babel. D. L.M.

Ps. 137.

T. Williams' Coll:

Air. By Babel's stream the captives sate Useless their harps on willows hung
And wept for Zion's hapless fate While foes requir'd a sacred song

PORTUGAL, 138th. Psalm. L.M.

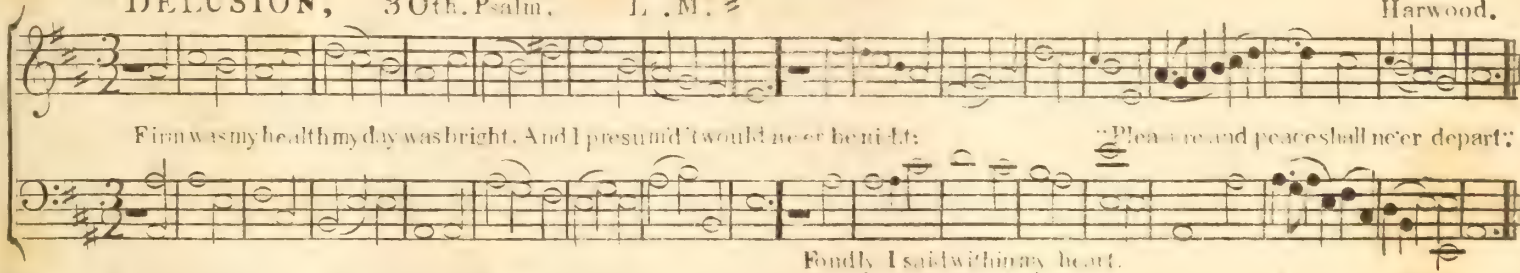
T. Thorley.

Cheerful.

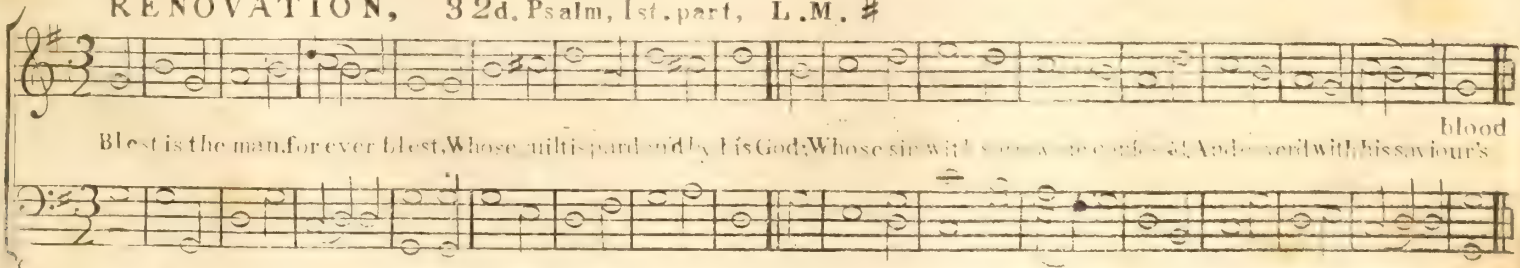


DELUSION, 30th. Psalm. L.M.

Harwood.



RENOVATION, 32d. Psalm, 1st. part, L.M.



AIR. I have the word: What light and joy is in that word To such be night and dis-

gude.
 Air. Let Thy promise guide. Thy fear forbids my feet to stray: Thy promise leads my heart to rest.

Air. The God of glory sends His summons forth Calls the south nations and awakes them to praise Thee. The God of glory sends His summons forth Calls the south nations and awakes them to praise Thee.

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The lyrics are written below the staves, with some words appearing above the notes in the second staff.

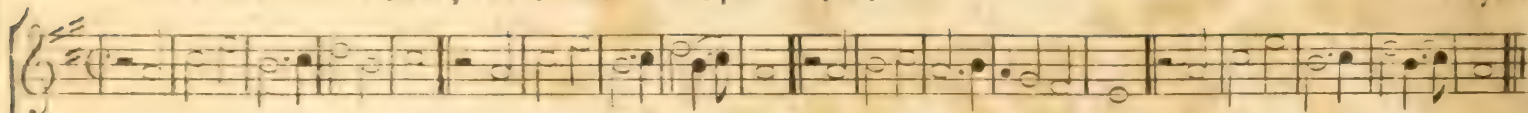
MODERATO. FASTER.

of hell worlds in region the land the trumpet's and the heav'n rejoice, Lift up your voices with

The second system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The tempo markings 'MODERATO.' and 'FASTER.' are placed above the first and second staves respectively. The lyrics are written below the staves, with some words appearing above the notes in the second staff. Dynamic markings 'p.' and 'f.' are visible below the staves.

GERMAN HYMN, 2th. Psalm 3d. part L.M.

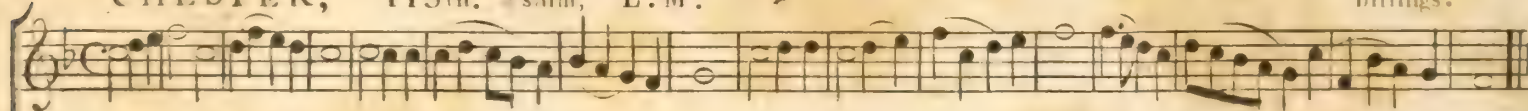
Pleyel.



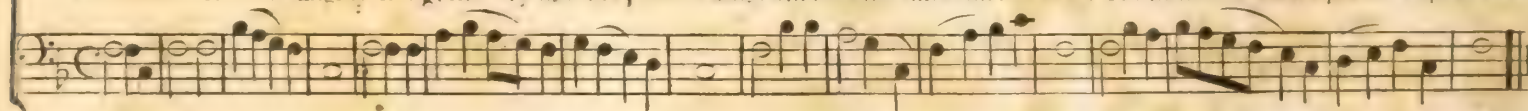
Almighty Ruler of the skies, Thro' the wide earth thy name is spread; And thine eternal glories rise,



CHESTER, 113th. Psalm, L.M.

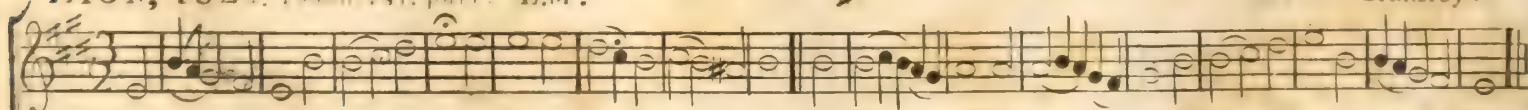
O'er all the heav'n's thy hands have made,
Billings.

Ye servants of the Almighty King, In every age his praises sing: where'er the sun shall rise or set, The nations shall his praise repeat.

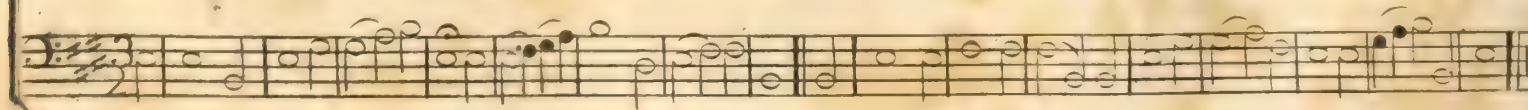


ZION, 132d. Psalm 1st. part L.M.

Stanley.



The God of Jacob chose the hill Of Zion for his ancient rest; And Zion is his dwelling still: His church is with his presence blest!



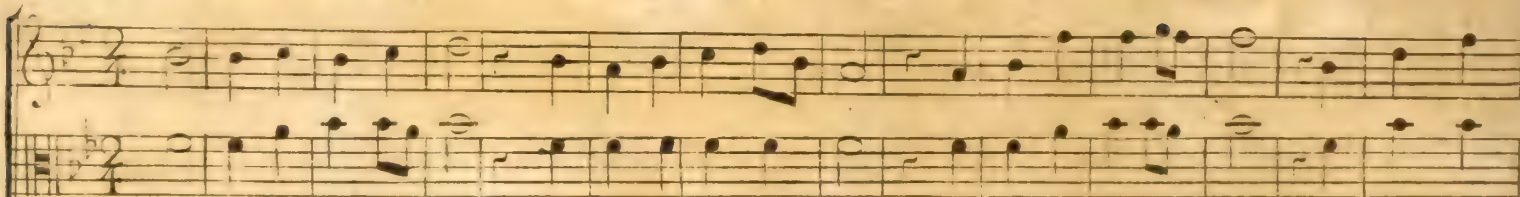
Air. Hark! the voice of love and mercy Sounds a-land from Cal_vary: See it

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in common time (C). The lyrics are written below the staves.

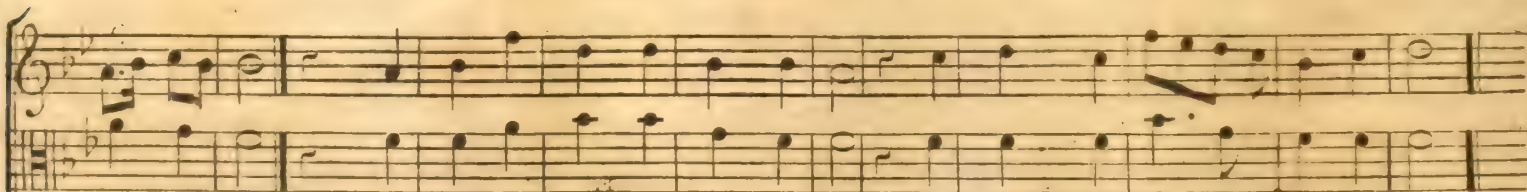
p. *f.* *p.* *f.* *p.* *f.*

Shakes the earth and sky: It is finished! It is finished! Fear the dy-ing Sa-vior cry.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in common time (C). The lyrics are written below the staves. Dynamic markings *p.* and *f.* are placed above and below the staves.



Air. / Now to thy sacred house With joy direct my feet: Where saints with morning views, In fall as



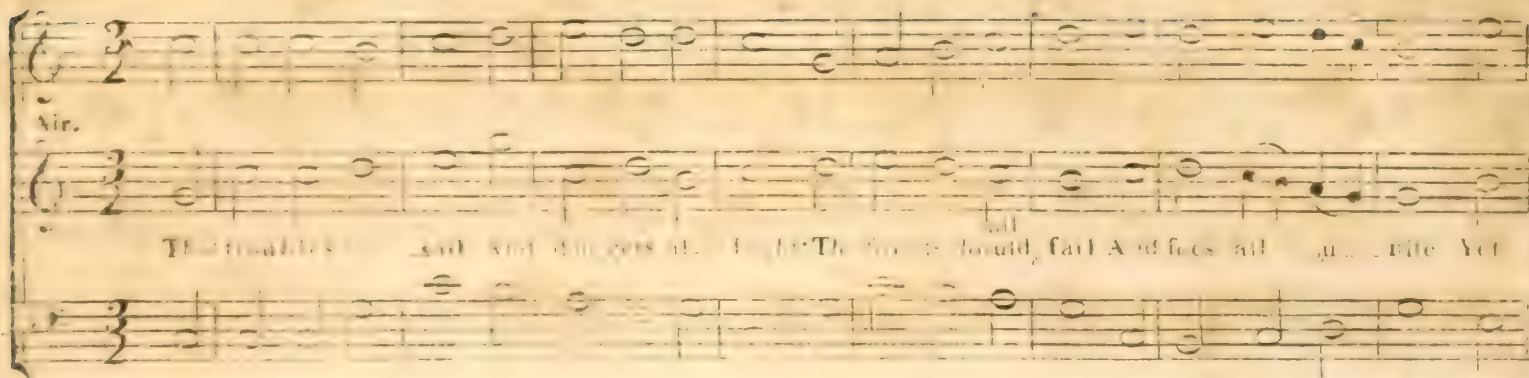
sembly meet Thy Pow'r di-vine Shall there be shown, And from thy throne Thy mercy shine.



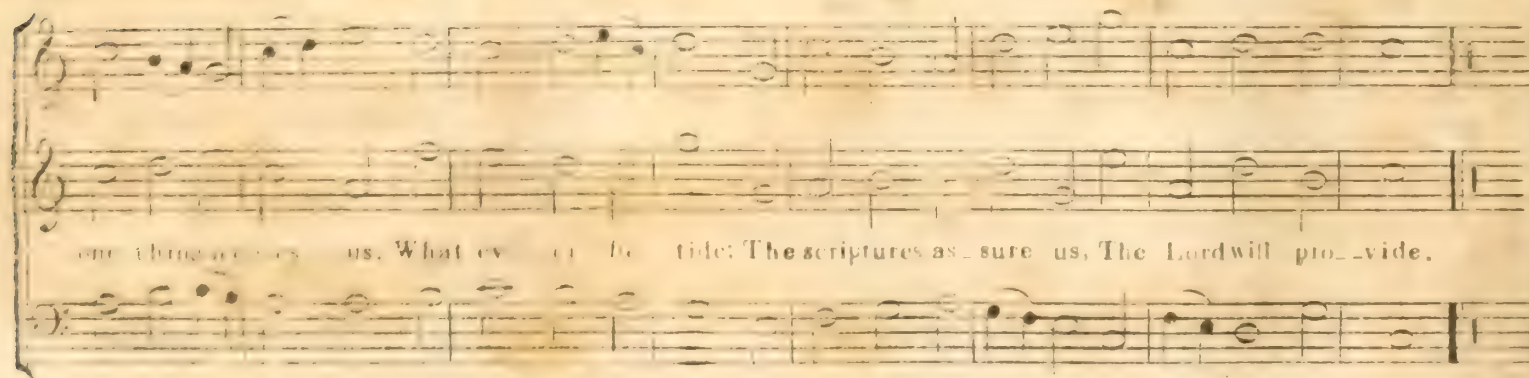
And. Judges, who rule the world by laws, Will ye dispise the righteous cause, When ^{vile} op. pres.sion wasts the land!

Dare ye condemn the righteous poor And let rich sin_ners 'scape se cure, While gold and greatness bribe your hand.

Air.



Thou shalt not fail And thou shalt not fail And thou shalt not fail And thou shalt not fail And thou shalt not fail And thou shalt not fail And thou shalt not fail And thou shalt not fail And thou shalt not fail And thou shalt not fail



one thing we can be sure of: The scriptures assure us, The Lord will provide.

A musical score for a piece titled "HOPE. P.M. 7777. #.". It consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is in bass clef with the same key signature and time signature. The music is written in a flowing, melodic style with various note values including eighth and sixteenth notes.

Air.

Birch. C.M. #.

A musical score for a piece titled "Birch. C.M. #.". It consists of four staves. The first three staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The fourth staff is in bass clef with the same key signature and time signature. The music is written in a more rhythmic style, featuring many beamed eighth and sixteenth notes.

Ye vapours, hail and snow, And stormy winds that howl, When in the angry voice of thunder

Thou say'st, Almighty Lord; To execute his word, Let our Father be glorified

in heaven, Amen.

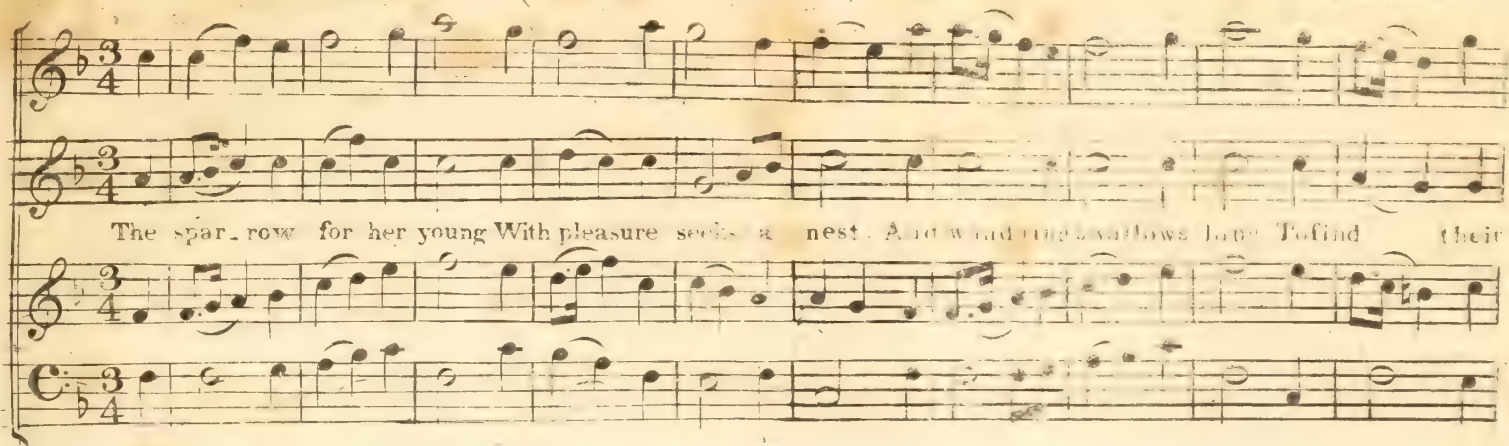
DALSTON, 54th Prec., #

A. Williams.

Thou art against me now

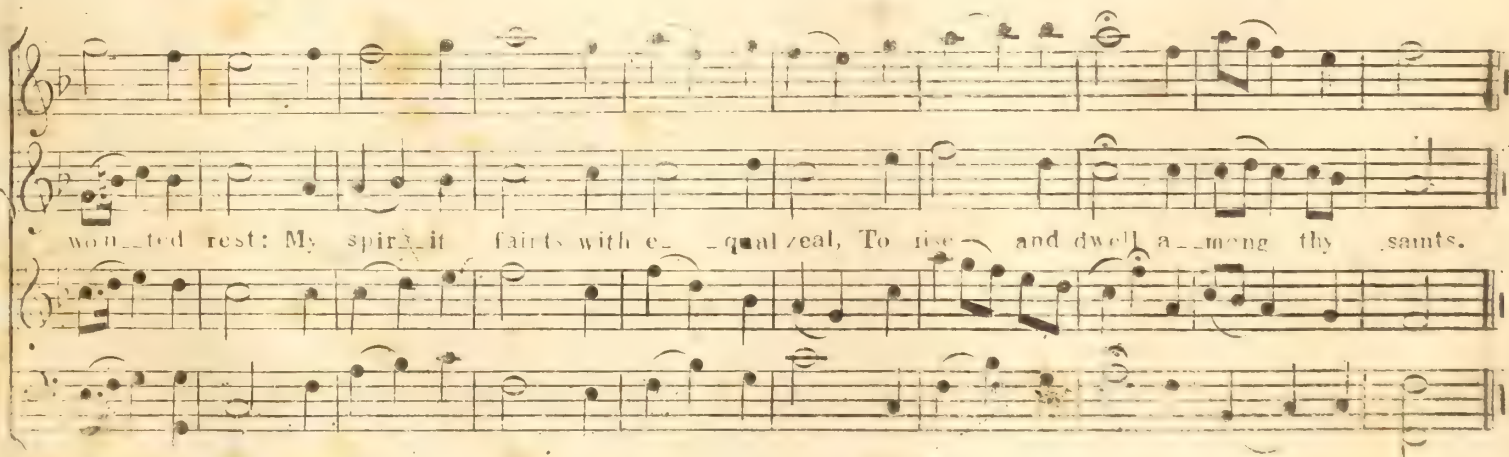
Thy hateful church and kindred and Thy joy on their share

As thou art in the skies: Thy mock thy want and name Nor heed the wailers of thy ward



The first system of the musical score consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom staff is in bass clef with a key signature of one flat and a time signature of 3/4. The melody is written on the top staff, and the accompaniment is split between the other three staves. The lyrics are written below the second staff.

The spar-row for her young With pleasure seeks a nest. And wand'ring yallows long To find their



The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.

wounded rest: My spirit faints with equal zeal, To rise and dwell a-mong thy saints.

Short Metres.

Amelia	#	11
Anthony	#	15
Barton	#	15
Bocart	#	20
Cambridge	#	10
David	#	13
Edgar	#	15
Edmond	#	13
Edith M. M. M.	#	16
Margate	#	9
Newton	#	12
Oldford	#	10
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Air Sweet is the mem'ry of thy grace My God my heav'nly King Let age to age thy righteousness Let P

age to age thy righte - - ous - - ness Let age to age thy righteousness In sound of glo - - ry sing

The musical score is written for a vocal part and a piano accompaniment. The vocal part is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano part is in bass clef with the same key signature and time signature. The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The lyrics are written below the vocal melody. The piano part features chords and arpeggiated figures. The score is marked with 'Air' and 'P' (piano). The tempo is marked 'C.M.' (Common Measure). The page number '1' is in the top right corner.

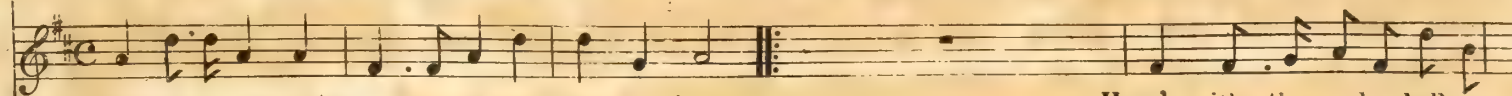
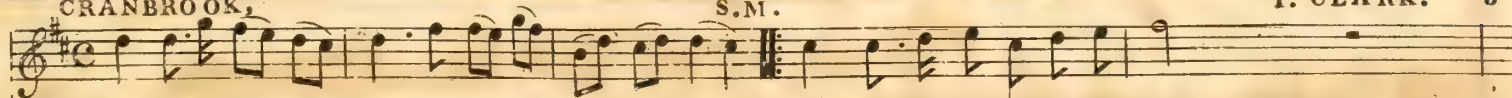
Moderato

Air

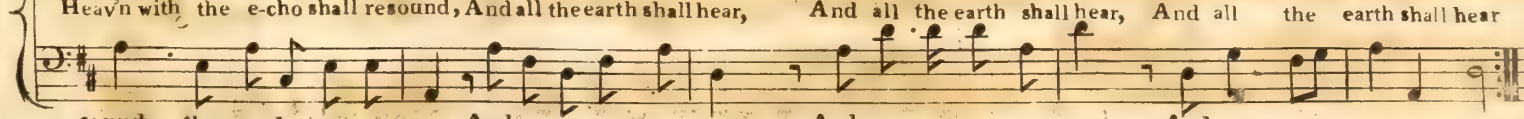
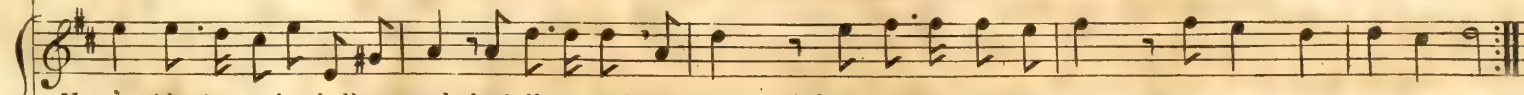
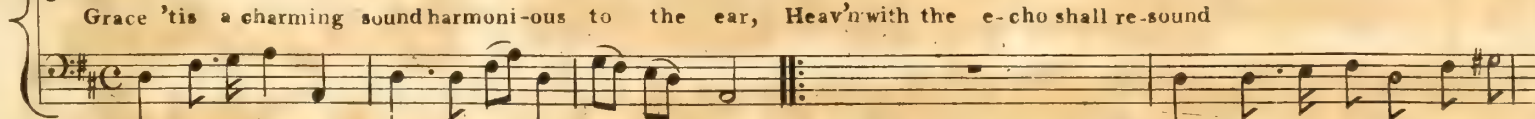
Who shall the Lord's elect condemn. 'Tis God who justifies their souls, And mercy like a mighty stream, O'er all their sins divinely rolls.

F

Who shall adjudge the saints to hell. 'Tis Christ, who suffer'd in their stead; And y^e salvation to fulfil, Behold him rising from the dead.



Air. Bold,



PORTUGUESE HYMN.

L.M. 34 P^s 3^d part

Air

Children in years and knowledge young Your pa-rents hope your pa-rents joy. Attend the counsels

This system contains the first four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Air'.

of my tongue Let pi-ous thoughts your minds em - - ploy Let pi-ous thoughts your minds em ploy

Let pi-ous thoughts y^r. minds employ

This system contains the next four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics continue across the staves.

Air

There is a land of pure delight Where saints immortal reign In

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

fi . . nite day ex . . cludes the night And pleasures banish pain And pleasures.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. There are dynamic markings 'F' (forte) and 'P' (piano) in the second and third staves respectively.

Air

O that thy statutes ev'ry hour Might dwell up on my mind Thence I de...

rive a quick'ning pow'r And dai - ly peace And dai - ly peace And dai - ly peace I find

Air

Is there ambi . tion in my heart Search gracious God and see Or do I act a haughty

part Lord I ap . peal to thee Or do I. Lord I.

Castle Street, L.M. Ps. 92. F.

Air

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics 'Sweet is the work my God my King To praise thy name give thanks and sing To shew thy love by' are written below the third staff.

Second system of the musical score. It consists of four staves, continuing from the first system. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics 'morning light And talk of all thy truth at night And talk.' are written below the third staff. The system ends with a double bar line.

Air

They strike me with surprise To equal equal equal equal numbers rise

Lord when I count thy mercies o'er Not all the sands that spread the shore

Winter. C.M. Ps. 147. #.

Read.

Air

His hoary frost his fleecy snow Descend and clothe the ground In i . cy fetters bound

The liquid streams forbear to flow

While

Air. O Come ye saints and children of the Father The blessings of his love The blessings of his love While hope attends the sweet re-

While

This system contains four staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with 'While' appearing at the end of the first and third staves, and a longer line of lyrics spanning the second and third staves.

hope

Of nobler joy above While hope. Of.

hope

This system contains four staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with 'hope' appearing at the end of the first and third staves, and a longer line of lyrics spanning the second and third staves.

Seaman's Song. L.M. #.

11

Air.

Would you behold the works of God His wonders in the world abroad. Go with the crew.

And trace The unknown regions of the seas The unknown regions of the seas

Helmsley. P.M. Hy. 19. 5P. #.

air

Lo he cometh count - less trum-pets Blow to raise the sleep - ing dead
Midst ten thousand saints and an - gels See their great ex - al - ted head

Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Welcome Welcome Son of God

Swanwick. C.M. Ps. 50. \sharp .

Lucas.

Thron'd on a clould our God shall come Bright flames pre . pare his way
 Thunder and darkness fire and storm Lead on the dreadful day Lead on.

Rejoice believer in the Lord Who makes your cause his own Can ne'er be overthrown

The hope that's built upon his word

The

And feeble is your arm Your life is hid Beyond the reach of harm. Beyond.

with Christ in God. Your life.

many foes beset your road.

Portsmouth. P. M. #.

Handel

Ye boundless realms of joy Exalt your Makers fame His praise your song employ His

praise. Above the starry frame Above. Ye holy throng of

angels bright In worlds of light begin the song Ye holy throng. In worlds.

Tallis. L.M. Ps. 100. #.

angels bright In worlds of light begin the song Ye holy throng. In worlds.

Air.

Lo he comes with clouds descending Once for favour'd sinners slain Thousand thousand saints at

..tending Swell the triumph of his train Hallelujah Hallelujah Jesus now shall ever reign

Lonsdale. S. M. #.

The hill of Zion yields A thousand sacred sweet Before we reach the heavenly field. Or seek the golden streets

Then let your songs abound Let every tear be dry We're marching thro' human's To fairer worlds on high (ground)

Then let your songs abound Let every tear be dry We're marching.

Millers. S. M. Ps. 118. P. 5. #.

See what a living stone The builders did refuse Yet God hath built his

church thereon Yet God hath built his church thereon In spite of envious jews

Martin's Lane. P.M. Ps. 146. π . or L.M. by repeating the 2^d and 4th lines of Ps. 150th Lee.

Air.

The first system of the musical score consists of three staves. The top staff is a treble clef with a common time signature (C). The middle staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The melody is written in the top staff, and the lyrics are written below the middle staff. The lyrics are: "I'll praise my ma - ker with my breath And when my voice is lost in".

I'll praise my ma - ker with my breath And when my voice is lost in

The second system of the musical score consists of three staves. The top staff is a treble clef with a common time signature (C). The middle staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The melody is written in the top staff, and the lyrics are written below the middle staff. The lyrics are: "death Praise shall em - ploy my nobler pow'rs My days of praise shall ne'er be".

death Praise shall em - ploy my nobler pow'rs My days of praise shall ne'er be

The third system of the musical score consists of three staves. The top staff is a treble clef with a common time signature (C). The middle staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The melody is written in the top staff, and the lyrics are written below the middle staff. The lyrics are: "past While life and thought and be - ing last Or im - mor - tal i - ty endures".

past While life and thought and be - ing last Or im - mor - tal i - ty endures

Milldollar
(Overton.)

C. M. Ps. 119. 7. 22.

19
Clark.

The musical score is written on four systems of staves. The first system consists of two staves, with the vocal part on the top staff and the instrumental part on the bottom staff. The second system also consists of two staves, with the vocal part on the top staff and the instrumental part on the bottom staff. The third system consists of two staves, with the vocal part on the top staff and the instrumental part on the bottom staff. The fourth system consists of two staves, with the vocal part on the top staff and the instrumental part on the bottom staff. The vocal part is written in treble clef, and the instrumental part is written in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

Sweet to rejoice in lively hope That when my change shall come Angels will) Angels will hover Angels will ho-ver
(hover

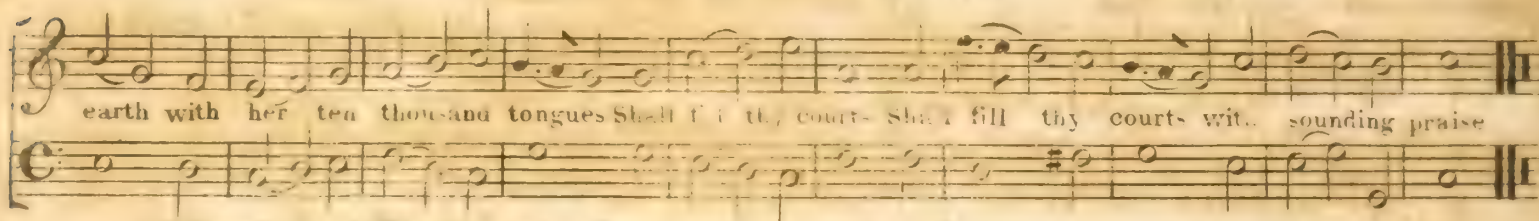
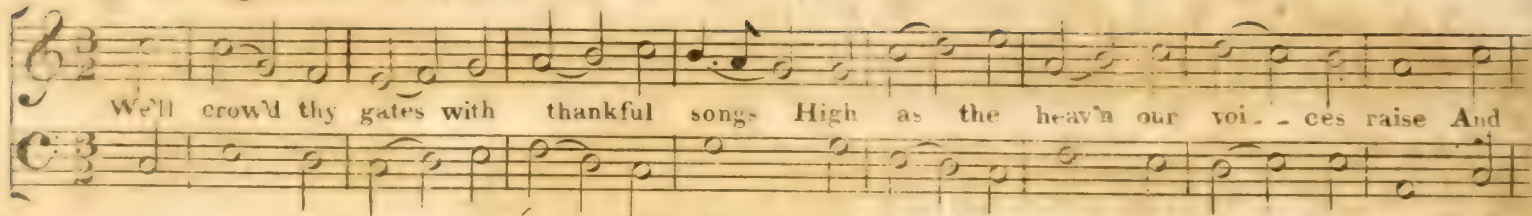
And waft

And waft

round my bed And waft my spirit home Angels will hover round my bed And waft my spirit home

And waft

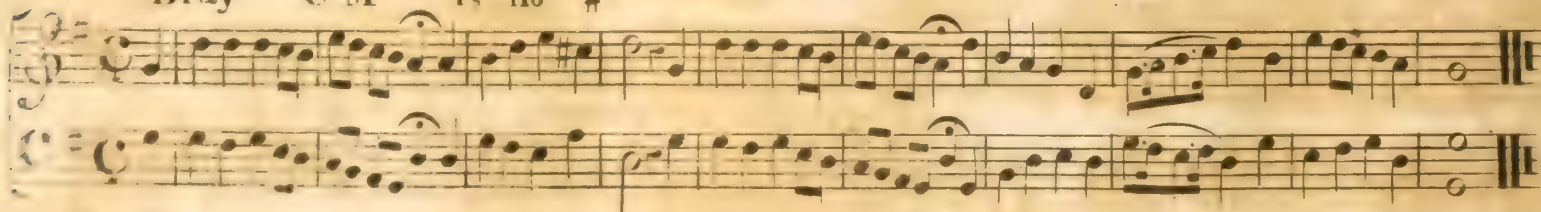
Islington L M Ps 100



Willowby P M Hy 147



Bray C M Ps 116



Air, Great God attend while Zion sings To spend one day with thee on earth Exceeds.
The joy that from thy presence springs Exceeds a thousands days of mirth

Russia. C. M. #. Ps. 47.

Air. O for a shout of sacred joy To God the sov'reign King And hymns of triumph sing
Let ev'ry land their tongues employ And hymns of.

Come wash your robes white in the blood of Christ the slaughterd lamb

Air. Mortals behold your dying God Take refuge in his name

Come wash your robes Of Christ do:

Come wash your robes white in the blood of Christ the slaughterd lamb

Come wash your robes white in the blood of Christ the slaughterd lamb
(Of Christ the slaughterd lamb)

Mason. P. M. #. A Missionary Hymn.

Look my soul be still and gaze

All the promises do travail

Air. Look my soul be still and gaze

O'er the gloomy hills of darkness Look my soul be still and gaze All the promises do travail All

Look my soul be still and gaze

All the promises do travail All

Continued

Blessed Jubilee let thy glo rious morning dawn

With a glorious day of grace Blessed Jubilee let thy glorious morn let thy glorious morning dawn

All the promises do travail Blessed Jubilee let thy glorious morning dawn

Blessed Jubilee let thy glorious morn let thy glorious morning dawn

2
Let the Indian, let the Negro,
Let the rude Barbarian see,
That divine and glorious conquest
Once obtain'd on Calvary;
Let the gospel
Loud resound from pole to pole.

3
Kingdoms wide that sit in darkness,
Grant them, Lord, the glorious light;
And from eastern coast to western,
May the morning chase the night;
And redemption
Freely purchas'd win the day.

4
By the beams of gospel mercy,
Let the path of life be shown;
To the Idol-serving nations
Let thy holy name be known,
For possession
Give the heathen to thy Son.

5
Fly abroad, thou mighty gospel,
Win and conquer, never cease;
May thy lasting wide dominions
Multiply and still increase;
Sway thy sceptre,
Saviour, all the world around.

Watchman S. M. #. Ps. 36.

When man grows bold in sin My heart within me cries He hath no faith of God within Nor fear before his eyes

Newington. C. M. #. Ps. 38.

Amid thy wrath remember love Restore thy servant Lord Nor let a father's chast'ning

prove Like an avenger's sword Nor let a father's chast'ning prove Like an avenger's sword

Limehouse. L. M. #. Ps. 92.

Sweet is the day of sacred rest No mortal care shall seize my breast O may my

heart in tune be found like David's harp of solemn sound Like.



